Herman Helms 14, Paul Dietzel 7

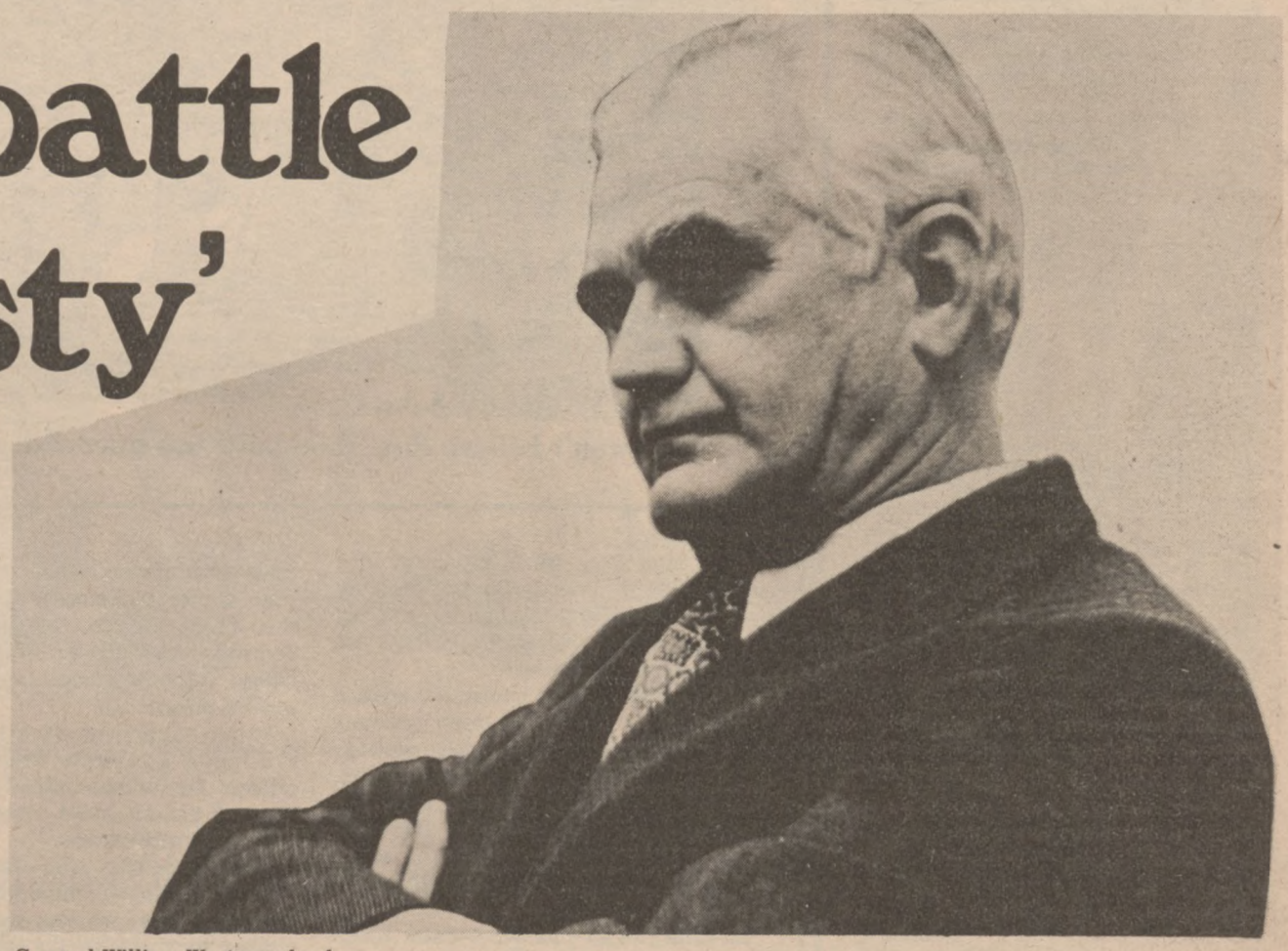
See page eight

SOUTH CAROLINA'S NEWSWEEKLY

osceola

November 16, 1973
Number 19
Twenty-Five Cents

A new battle for 'Westy'



General William Westmoreland

Photo by Warren Kosinski

by Dick Harpootlian

From his vantage point high in the South Carolina National Bank tower in downtown Columbia, General William Westmoreland, Retired, says things couldn't be better. The bitterness and turbulence of the Vietnam War days are behind him. As chairman of Governor John West's Task Force on Economic Growth his duties take him around the state speaking to businessmen and citizen groups. They are good folks, who respect and appreciate what he did for his state and country. In his spare time he is writing his memoirs, a long-awaited pleasure which, according to the General, will clear up a lot of the misconceptions about what went sour with the Vietnam War (see related story). He is also spending some time monitoring the construction of his new home in Charleston.

To the General, the job as Task Force director "allows me to use my problem-solving skills." It's a challenge and Westmoreland enjoys challenges. Some state government officials, however, seem to think the General isn't earning his $25,000 a year and even argue that Westmoreland is using the office to further his political ambitions.

The criticism mounts, but the General shunts it aside, claiming that jealously, not empirical evidence, is the cause of the squawking. He's doing his job and by damn, he's doing it well.

*****

Doing the job well has always been the goal of William Childs Westmoreland. Born in 1914 in the small mill village outside of Spartanburg known as Pacolet Mills, "Westy" soon exhibited the tenacity which became his trademark.

On his graduation from Spartanburg High School he was president of the student body, a member of the debate team, active in intramural athletics on the gymnastic team, and an honor graduate. Rather than having the usual stodgy graduation speaker, Westmoreland and some of his debate team cohorts decided to have a debate at the graduation exercises. The topic was "Should the U. S. Government Censor Moving Pictures?" The General doesn't remember which side he was on, but it doesn't matter, he explains, because they drew lots anyway.

His father had insisted he learn to play a musical instrument so he became quite adept at the flute and piccolo. His main love during his youth, however, was the Boy Scouts. At fifteen he achieved the rank of Eagle Scout and was allowed to go to Europe for the Boy Scout's 1929 World Jambouree. It is this trip and his other scouting activities that Westmoreland says broadened his horizons. "I realized then what I wanted to do with my life."

Westmoreland went to the Citadel for a year after his graduation from high school, but for one reason or another

(Continued on centerfold)

Jean Neal

Photo by Julie Britt Byrum

Remember Jean Neal?

by Elaine Lavendar

You may remember Jean Neal.

After being named executive director of the South Carolina Commission on the Status of Women, Neal undertook several projects last winter, among them were concentrated, agressive efforts to work for the passage of the Equal Rights Amendment to the U. S. Constitution in this year's legislative session, and lobbying aimed at securing more funds for the continuation of the Commission under the new state budget which went into effect on July 1, 1973.

Along the way, Neal gained quite a bit of notoriety for chiding Governor John West and others in state government concerning her salary—supposedly $6,800 per year—which she considered prima facie evidence of sexual discrimination in state government, since other agency and commission heads—almost entirely male—make significantly more.

Her outspokenness eventually led to trouble, as candidness frequently does in South Carolina government channels, especially when it reaches the newspapers. Angry members of the House of Representatives cut the proposed budget for the Commission from $15,000 to $2,000. Rep. Norma Russell of Lexington, one of three women in the South Carolina House, told the Women's Political Caucus in April that "the Commission on the Status of Women serves no purpose except to cost the taxpayers money". Other legislators expressed fear of funding any such "women's lib" activity.

At about the same time, Richard Marr, an aide to Governor West and director of West's division of administration (the husband of Martha Marr, delegate to the Woman's political Caucus) informed Commission Chairperson Donna Culbertson and Neal that funds for the Commission would no longer be available after April 30.

Neal resigned on April 27 in protest. Later, of course, the ERA lost in the legislature, although the Commission's budget was raised to $10,000

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Jean Neal graduated from the University of South Carolina in 1971 with a major in journalism. She was active in campus politics throughout her four years serving as

(Continued on page three)

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"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuktu"
VOLUME 2, NUMBER 19

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Published weekly by Parallax Media Projects, Inc., 1918 Blossom Street (P.O. Box 5033), Columbia South Carolina 29250

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Telephone: 254-7086
(business and editorial)

Third Class Postage paid at Columbia, S.C.
Published weekly

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For advertising display rates, call Glenn Snyder at 254-7086 or write the above address.

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Subscriptions are $5 (six) months), $8 (one year) and $14 (two years). Send name, address, and zip code with check to:
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Cheap Shots

"You won't believe this, Mac–but I was once the attorney general of the United States . . ."

From the Dayton Daily News

It's interesting what the threat of a shortage -- of fuel, newsprint, food, or money -- can do to a community. But last week Japan had the threat of a shortage that put all of these in perspective.

Osceola's far eastern bureau has learned that a near panic ensued in Japan last week when rumors of a toilet paper shortage swept the land. In all of Japan's major cities, shoppers' went on a scare buying binge and crowds thronged daily around the front doors of supermarkets. When the stores opened for business, shoppers would rush to the toilet paper shelves.

In Kobe, an 87-year-old woman, Keiko Norinaga, suffered a broken leg when she was caught in a crowd of 200 shoppers charging into a department store that had just opened.

Shoppers are under control now that the government and the paper industry have convinced the public that the rumor of the impending shortages were unfounded.

Though the whole country has been calling for the White House to come clean and bare the facts, no one was expecting the actual turn of events that took place in the White House last Saturday. During a tour of the White House, 25-year-old Wendy Berlowitz suddenly stripped off her blue T-Shirt in the East Room, and proved to be wearing underneath.

Most surprised of all were several red-faced Executive Protection Service officers. One of them rushed up and covered her with his suit jacket while she sang "I'm all covered with clothes."

Ms. Berlowitz, who was described as "young, healthy and innocent-looking" has traveled all over the country taking off her clothes to challenge the nation's attitude toward nudity. Though she has been arrested five times in the past for such demonstrations, she was not arrested for her White House exposure because the Secret Service did not think she was staging a formal protest.

One of the more fascinating political rumors making the circuits at the moment is that Senator Strom Thurmond may run for governor next year.

The scenario is that he would get elected and appoint his wife, Nancy, to fill the unexpired four years of his term and then run again for his Senatorial seat after four years as Governor.

Sounds pretty far out, but some state Republicans have been trying to convince Strom that its a viable idea. Sources near Thurmond say that the rumor is totally without basis and that the Senator would never give a thought to doing such.

With President Nixon making a pitch to the American people to try to persuade them to conserve energy it seems a bit strange that the Chief has neglected to follow his own advice. A few weeks ago during the "tapes crisis" of the Watergate investigation it was reported that for eleven straight days Nixon drove to Camp David for part of the day. We would like to know if there were four people in car? Did he drive at 50 miles per hour? Did he drive a large or small car? And were the trips REALLY necessary?

1208 Knox Abbott Drive, Phone 796-1645

Jean Neal interview

(Continued from page one)

president of the Young Democrats and acting as chairperson at the YD convention. Her first job was as a public relations and advertising officer at Fripp Island near Hilton Head. She left that position to become press secretary for "Nick" Zeigler in his unsuccessful bid to unseat Strom Thurmond in 1972. Shortly after the campaign ended, Ms. Neal was appointed executive director of the Commission.

The Commission was created by the General Assembly as a state agency in April of 1970 and signed into law by then-Governor McNair. Members of the Commission were not appointed until December of 1971 by Governor West. The members of this Commission were to meet once a month in Columbia, but for a year the Commission floated amorphously along, meeting only occasionally, doing very little.

Toward the end of 1972, the Commission received a grant from the Department of Labor under the Manpower Training Grant in the amount of $6,800, stipulated as salary for an executive director for the Commission on the Status of Women. Ms. Neal was appointed in December of 1972 to begin serving in January of 1973.

In a recent interview, Neal discussed the Commision, its potential, its future, and her own stormy months as executive director. She is neither bitter, nor angry over the somewhat shabby treatment accorded her as an individual, but rather concerned with seeing the Commission become a functioning state agency acting as a lively channel between the people and their government.

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Photo by Julie Britt Byrum

Jean Neal, with Congresswoman Martha Griffiths of Michigan, at National Women and the Law Conference

"...I think the present commission members should either resign or the commission should be terminated..."

Os: What was the original function of the South Carolina Commission on the Status of Women? What were its duties?

Ms. Neal: Basically, the Commission was to look into the overall status of women in South Carolina.

Os: What do you mean when you say the "status 'of women?

Ms. Neal: To look into areas such as education...are women receiving equal educational opportunities? To look into employment...are women receiving equal employment opportunities? Is pay equal? Checking various policies, insurance practices, etc. To look into tax laws or any type of legislation that pertained particularly to women more than to men. Also to look into child care and maternity benefits.

Os: Now, when you say "look into," what do you mean? What exactly was the Commission to "do"?

Ms. Neal: The members were to conduct studied and make reports to the Governor or recommendations to the Governor.

Os: What were you told, when you were hired, that you were supposed to do?

Ms. Neal: Actually, I was to conduct studies. I was given a list of goals that the Commission had adopted in November of 1972 and sent to Governor West. First on the list was to work for the passage of the Equal Rights Amendment. This was sent to the Governor in November of 1972, of course, at the time nothing was said publically about this being a goal of the Commission. Also, we were to conduct a study into government employment of women, as to what positions women were occupying on state boards and commissions and to work for greater representation of women in these areas.

Os: Did the Commission in fact work for the passage of the ERA?

Ms. Neal: Yes. At the first meeting I attended I was told to gather information about the ERA, work with other women's groups and conduct an educational trip throughout the state to speak to women's groups and on TV and radio.

Os: Were the other members of the Commission doing this, too?

Ms. Neal: No. As a matter of fact, I requested several times that different members give a speech or appear on a TV program. I was told that *I* was hired as Executive Director to do that.

Os: Did you receive any criticism for lobbying, say, from the Governor's Office?

Ms. Neal: Well, I was not employed by the Governor's Office. The Governor's Office tried to take, and did, eventually have total control over the Commission. Actually, the entire Commission is a farce.

Os: As I understand it, all the members are not appointed for an equal length of time or their terms are staggered...

Ms. Neal: In the legislation it staggers the terms of the members.

Os: When were you appointed?

Ms. Neal: December 1972 to begin January 1973.

Os: For how long?

Ms. Neal: It was an indefinite appointment. We were assured of funds through the 30th of June—federal funds from the Manpower Training Grant. (Ms. Neal had only a verbal contract. Political appointments offer little job security.)

Os: Are all the members of the Commission salaried?

Ms. Neal: No. The members received $25 per diem for attending meetings, plus expenses. I was not a member of the Commission, I was Executive Director. We received a grant from the U. S. Department of Labor for $6,800. This was to pay a salary for an Executive Director. Now, the federal government stipulated the amount. As I understand it, it was stipulated by, shall we say, an aide and advisor to Governor West who felt that that was an appropriate salary since that's what women basically made in South Carolina...because women basically are schoolteachers.

Os: In other words—an oppressed women was hired to study the oppression of women in South Carolina...

Ms. Neal: Exactly! (Laughter) And put on an oppressed salary. We were told that the grant would continue through June 30. At the end of June there was the possibility of an option to renew the grant, or the possibility that the Commission would go into the state budget.

Os: So far as leaving the Commission, did everything run smoothly until the June 30 review?

Ms. Neal: No. In the very beginning, I was left on my own. I think that after the first few days I began to get the idea that I was not to have ny purpose, that no one cared.

Os: You were another government commission, not functioning, simply down on paper...

Ms. Neal: Right. I think it was so that when the governor was presented with a charge of sex discrimination, he could say, "Look, we've got this Commission, we've got an Executive Director, we've got money"...Well, the Executive Director was put in office to sort of fight for herself. I had no secretarial help...

Os: Did you in fact work until June 30?

Ms. Neal: No. I received a notice in April (around the 15th) that funds would be terminated as of April 22.

Os: Who sent the notice?

Ms. Neal: Donna Culbertson, chairperson of the Commission. It was quite hilarious, because for the six weeks or so prior to that when I would go to get paid it would take several hours to go from office to office, because there never seemed to be any *funds* in the Commission's budget. Finally, it got to the point that I would not even be paid on the regular government pay periods. Donna Culbertson then reported that the Division of Administration of the Governor's Office had informed her that funds would be terminated.

Os: Was any reason given for this early termination? Why didn't the funds run through June 30th as originally stipulated?

Ms. Neal: No. I was given virtually no reason whatsoever. A statement was made in *The Charlotte Observer* and other newspapers by Rich Marr, director of the Division of Administration, that he had not cut the funds, that it was Ms. Culbertson herself.

Os: Before funds were actually terminated, I believe a number of changes took place. Would you care to comment on any of these?

Ms. Neal: Well, it was very evident that they were trying to force me out of my job. (As early as) March, around the first, I was told that there were no funds for my travel expenses. Since once of the goals was for me to travel the state I already had booked rather extensive travel through the end of May. I kept all commitments...paying for them myself.

I received a call one Friday telling me I was moving to a new office. And I was in a rage! I called Ms. Culbertson who said, 'Well,

(Continued on next page)

"...I began to get the idea that I was not to have a purpose, that no one cared..."

(Continued from preceding page)

we have to go along with whatever they tell us.' And refused to stick up for the Commission, or me, or anything, really. I was told to move myself. And when I questioned this, I was told, 'Well, you have a car, don't you?' I was told to leave behind my typewriter; I could no longer use it. I was supposedly put into a conference room, without a desk, no telephone...but the funny thing was, when we got there, there was a conference going on. So I spent some time out in the hall, without an office. Gradually, someone else was moved out and I was put in an office. I did not have a typewriter, did not have secretarial help. I finally managed to borrow a typewriter from one of the secretaries to use at night. However, when I asked for a key to the office and the building, I was told I did not qualify, therefore I was writing letters by hand to people all across the United States—to women's groups, senators, representatives, and I think it probably made a tremendous impression for the State of South Carolina that they were getting handwritten letters from a state commission because the commission did not have a typewriter.

Things got so ridiculous that at one point I was told I could make no long distance telephone calls or that I could not even use the state WATS line. I was to limit calls to members only.

Os: What has become of the Commission? What is it doing now?

Ms. Neal: I made a report to the Commission—we did a study on women in goverment employment. When I left in April, there were two facts that remained to be put into the report. At this point, they keep saying they are meeting to study the report. However, they have not released it; I doubt that they have plans to do so.

Os: What do you see as the future of the Commission?

Ms. Neal: I think the present Commission members should either resign or the Commission should be terminated. I think there are several things that need to be looked into. I'm very concerned about the position of women in South Carolina. I feel that the Commission has a tremendous role that it could play. The things that other state commissions are doing in other states are just enormous. They're looking into education for women. They're looking into child care. Some commissions have even established day care centers. They're looking into prisons and are establishing rehabilitation programs. So I don't think the people of the state realize how far-reaching this commission could be. It could be the best thing for women that has ever happened in this state.

Os: Do you see the South Carolina Commission on the Status of Women as it is now playing a viable part?

Ms. Neal: Well, I think first of all that you've got to get women on other commissions who are very concerned about the role of women and who have the time. I think the members of the South Carolina Commission have the concern but they have other things in their lives more important and they do not have the time. Now, some of the members on the Commission never attend meetings, some of them I think could care less. I don't think they can defend themselves or the Commission, because all you have to do is look at their track records—what have they done? They've done nothing. They have this report that they have not released, they received $10,000 in the state budget to begin this past July 1. They have *not* hired an executive director. The only thing that I know they're using this money for is their per diem and expenses. The Commission Chairperson—I would like to know what she is *doing*, what are the budget plans? I really think the Commission should be investigated. It should be looked into.

Os: Is Donna Culbertson still Chairperson of the Commission?

Ms. Neal: Yes.

Os: Doesn't Donna Culbertson have a position other than the chairperson of the commission?

Ms. Neal: Well, she works for the Democratic Party. She's executive secretary. I think there's a slight conflict of interests. I think what's wrong with this commission is what's wrong with 3/4's of the commissions in this state. That you are appointed as a political appointment, are not expected to do anything, therefore you do *not* do anything. Accept it because it's an "honor," and I don't think people look far enought ahead to see that these commissions were created with a purpose.

Os: Would it be fair to say that being appointed to the S. C. Commission on the Status of Women is a status position rather than an active role?

Ms. Neal: Oh, without a doubt. I mean, you know, just to look...what have they done? I think one of the most hilarious things is that they had been given a $2,000 budget up until the past year, but no one on that commission, and Donna Culbertson was the treasurer, no one sat down and figured up that if every Commission member were paid per diem and expenses to meet once a month in Columbia it far exceeds $2,000. But what happened was, it ran out, about last January. But no one knew this. When I started not getting paid, in March, I was told that I was *not* to keep the Commission's records.

Os: Now—Donna Culbertson is chairperson as well as treasurer?

Ms. Neal: Well, she was treasurer and would continue as acting treasurer. But they had *no* financial records at that time. They had *not* figured out a budget to say we might could meet every other month. So what happened...they spent their $2,000, but were still sending in vouchers for per diem and expenses, and this was paid out of the money that had been allocated for my salary. Well, this is illegal, because this was federal money that had been allocated purely for salary.

Os: Do you think if someone were "paid" to be treasurer that the records would be in better shape?

Ms. Neal: Oh, without a doubt. Or there should be requirements; and I don't think this happens *just* with this commission, I think it happens in *all* commissions. There should be detailed budgets. They have records, and these records should be

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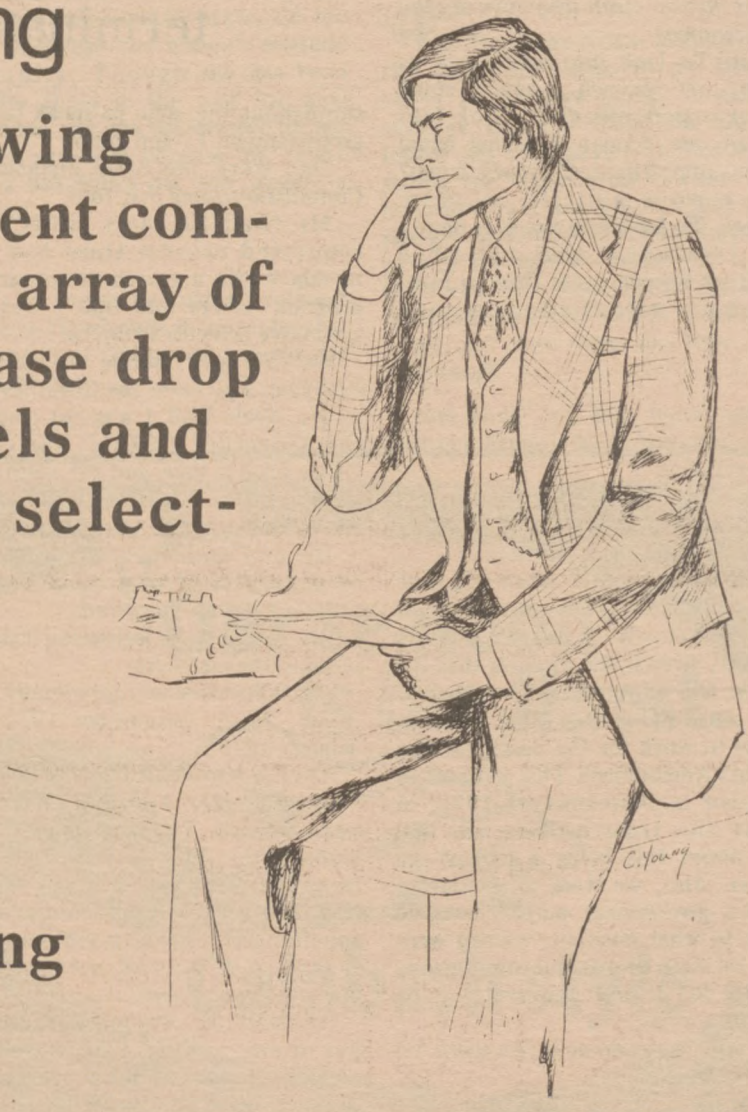

Hotel Wade Hampton

approved by the comptroller general. Or their executive director should have the power to keep budgets. In this case I can see why they did not give me the power to keep records, because I came in the middle of a fiscal year, so I had no knowledge of their financial affairs.

Os: Moving on from the Commission, do you consider yourself as an active feminist?

Ms. Neal: Yes, I consider myself an active feminist, active in the women's movement. I think it's misunderstood. I'm amazed at the number of people who tell me they do not believe in the women's movement, and then when they sit down and you discuss what it actually is they've done a complete reversal. I think you have to realize that there are extreme elements of any type movement, there are radical elements of every movement, and that so often this is what people use when they think of the movement—they think of the radical extremes rather than thinking of what the movement is destined to do.

Os: What did you think of Ms. *Magazine picking up on your plight with the Commission?*

Ms. Neal: I was really very honored. I was very much surprised...I did not know it until the magazine was out.

*Os: Very briefly, because I want to go into this at another time—as a result of your survey, what did you find the status of women in South Carolina to be? (*Osceola *will carry a story on the withheld report at a later date)*

Ms. Neal: We really don't know. There have been no surveys according to sex. I did a survey solely concerning women's employment in state government which pointed up some embarrassing facts. First of all, women are very rarely 50 percent of a state's employment total, but in South Carolina government, they are 56 percent of the total. I mentioned this once when I was speaking before a group, and the response was, "Well, what do you want? You're over half." Well, you have to look at what positions are being occupied. In state government here, you have a pay scale of one to 29. In grade 29, the highest, we found one man and one woman. But looking at the other 28 grades, where there were hundreds and thousands of women, in grades 1-4 (the lowest), 67% were women. Mostly clerical positions. In grades 25-28 (executive positions), only 13% were women.

Os: What do you see in the way of opportunity and future for women in South Carolina? Let's break that down—first of all, what do you see as opportunity and future for women in general, and second, what do you see as the opportunity for well-educated women in the future who are seeking a career?

Ms. Neal: Well, I think some people get over the shock that women are beginning to say, 'I can do seomthing besides have a baby or take care of a house'—I think once people realize that women do have intelligent minds then the possibilities for women are far-reaching. There are no limitations. It's going to take time, it will be slow in South Carolina as any type of "movement" is slow in the South.

Os: Speaking about being slow in the South, what do you see as the present and future status of women in politics in South Carolina?

Ms. Neal: I think the entire key to the women's movement is politics. For the first time, women are beginning not just to work in campaigns but to run for public office. And even women who work in campaigns now are taking on different roles. And I think that politicians are going to find that after these campaigns are over, when a candidate has won, then women are going to be coming back and saying, "Hey, you've won—now let me see what you can do."

As far as women running for office, I think they're going to find all of a sudden they have tremendous power.

Os: Then you see more women running for office in the future?

Ms. Neal: Without a doubt.

Os: On every level?

Ms. Neal: Yes. It's going to start on levels such as county offices, the State House of Representatives. I'm looking forward to the day when we have a woman in the state Senate. I can imagine all the jokes that are going to be made, but I'm looking forward to it.

Os: When do you think a woman will run for Governor of South Carolina?

Ms. Neal: Well, of course, there has been talk of having a woman candidate in 1974. Without a doubt, I think there are many women who are more qualified than some of the (male) candidates that will undoubtedly run.

Os: Do you think it's a viable objective for a women to run in South Carolina? There's been a lot of talk that if a women were to run, she would merely siphon off votes from one of the other candidates and cause a split—maybe a Democratic Party split.

Ms. Neal: My original impression was "Well, so what? Let there be a party split. What have you done for us all these times when we have helped you? All these years?" Just as the Blacks did with the United Citizens Party, and they were very effective, particularly in Richland County. And I think sometimes it takes a shock to get to people. But at the same time, I can see the value of working towards a candidate who really can represent the viewpoint of women and who is in sympathy with women and the women's movement.

Os: Do you think that women would take a greater interest in human needs?

Ms. Neal: Men are reared to be very tough and very hardened. I think they're brought up to look at military, technical aspects of life rather than at the human side. Now, I think that with women getting into politics, there's going to be a greater emphasis on health, and education, on child welfare. I think there will be innovative ideas, topics that we never would have heard before, and hopefully is that the children born today will not grow up into masculine and feminine stereotypes.

Os: Women are not a minority, although they are often treated as if they were a minority, and whenever you have a candidate running from a minority group, people complain that they will be concerned only with the problems of their particular group. Do you see any conflict of interests at all with a women governor? There seems to be a great fear that if there were a women governor, that suddenly the entire working of the whole state government would change radically. What do you say in rebuttal to people who raise that kind of fear?

Ms. Neal: Well, first of all, if this is true, then we've been dominated by governments who represent the white male. That is all we have had, that is the only viewpoint we have had. And we had *etter* start getting women and blacks in, to expand the viewpoint. I'm a strong believer in having people of all types, people of all backgrounds, and ideas, and ethnic groups represented in politics, because this is the only way we can adequately represent the society. But I think at the same time, electing more women is going to bring about—yes, I think it *will* change government, but I think it will be a change for the better, because I don't think that women are going to get caught up in the dirty, ugly political world that men have. I think it's going to be an entirely new game.

Next week: a look at the report

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Single Orders Are Served With a Complimentary Glass of Chianti

Continued from front cover

he decided to move on to the big time. An old friend of the family, his former Sunday School teacher Jimmy Byrnes, at the time a U. S. Senator, secured an appointment for young Westmoreland to West Point. In 1936, Westmoreland graduated from the U. S. Military Academy and was commissioned as a second lieutenant. During World War II, Westmoreland distinguished himself in North Africa and later in Sicily. He also had a combat command in the Korean War from which he emerged a brigadier general. By 1960 he was back at West Point, this time as Superintendent. In 1964, he was promoted to full general and appointed by President Johnson as Commander of the U. S. Armed Forces in Vietnam. He reached the pinnacle of his military career in July of 1968 when he was sworn in as Chief of Staff, the highest position in the Army. Only after serving the four-year term prescribed by law did he retire.

The General belives his tenacity has been his most valuable asset that, "Resolve is the key to success." There is an old story told by a friend about Westmoreland when he was the commanding general of the 101st Airbourne Division at Fort Campbell, Kentucky. One day Westmoreland took his friend for a tour of the rugged ranger training school where, as a part of the course, men had to swing across the river on a rope.

Westmoreland, a major general, proceeded to try it himself and when he did fell off the rope into the water. He climbed out dripping wet and calmly sent an aide for a dry uniform. He tried it again, and a third time and when his friend left Westmoreland was hoisting himself up for still another go.

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The Task Force for Economic Growth was created by Executive Order of the Governor in September of 1972. The purpose as outlined in the Order are: creation of job opportunities; development and management of the beauty of the state; development of the state's recreational and tourist potential and "creation of the basic support elements to enhance progressive development." The Task Force is to exist for only twenty months and then make a report to the Governor.

While initially many people thought Westmoreland's job as head of the Task Force would be primarily to seek new industry for the state, he says the Executive Order clearly contradicts that view. "I don't know why people think that, but I think it might be one of those quirks," Westmoreland explains. "When the Governor was first talking with me about the job the word leaked out and the speculation was that I would be looking for new industry using my international contacts. The Governor and I talked about this as one facet of the job. At the initial press conference we explained it, but it wasn't reported that way. It's rather difficult to understand why they (the press) didn't report it."

The General feels the Task Force should serve as a "catalyst" cutting across state agency lines to help solve problems. He says that agencies of South Carolina government have had a difficult time communicating with each other and apparently this has resulted in a duplication of efforts in many instances.

A few months after the Task Force got underway, *The State* published an article by Robert Liming of their Governmental Affairs staff which questioned certain expenditures made by Westmoreland. Besides listing salaries and travel expenses, which Liming implied were either too high or unnecessary, he questioned the payment of $2,000 to Westmoreland in consulting fees to design the Task Force which the General subsequently headed. Aides to Governor West publicly denied any impropriety. Some of Westmoreland's aides still grit their teeth whenever Liming's name is mentioned and express uncertainty as to the reporter's motives.

The article had another effect, though. The South Carolina House of Representatives Ways and Means Committee which had tentatively approved $151,000 for the Task Force began to take another look at the budget. The ultimate result was the failure of the legislation to pass an appropriation for the Task Force. The Force is now funded, according to one state official, by several piecemeal "chip-ins" by assorted state agencies.

Underlying the Legislature's animosity seems to be more than just a concern for the taxpayers' money. One high state official believes rumors of Westmoreland's intentions to run for Governor as a Republican have alienated many Democratic politicans. In behalf of the Task Force the

West

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No

The General On The War

General William C. Westmoreland strode to the podium to accep his honorary degree from University of South Carolina President Thomas F. Jones. As he did, one University professor stood and unfurled a sign which read: "I protest Doctor of Wars."

Outside the college building 30 protestors carried placards decrying the Vietnam War. Campus security guards were busy nearby attempting to restrain another, larger group of students holding signs which read: "We'd rather fight than bitch."

It was 1967, not a very good year for William Westmoreland or the war in Vietnam. The two had become synonymous in the American mind, so Westy's fortunes were necessarily tied to the War's progress. In late 1966, a national newsmagazine had written of the General: "Westmoreland is unquestionably the major architect of the American strategy in South Vietnam. Westmoreland stands squarely in the greatest and most enduring military tradition. Like Winfield Scott, Ulysses Grant, and Dwight Eisenhower before him he eschews the romantic hell-for-leather approach to war and, instead, sees it as essentially a problem of engineering, a task of patiently massing overwhelming superior resources against a stated objective."

In 1964, Westmoreland had taken over command of 25,000 U. S. "advisors" in Vietnam. By 1965—with the support of the Joint Chiefs of Staff—Westmoreland was urging that the U. S. commit ground troops to the war. Secretary of Defense Robert S. McNamara and U. S. Ambassador to Vietnam General Maxwell Taylor at first opposed the request, but soon they acquiesced and advised President Johnson that only Americans and their ground troops could save the situation.

In March of that year, an advance contingent of United States Marines landed on the sandy shores of the Republic of Vietnam.

By 1968, the situation in Vietnam had become intolerable for a great number of Americans. Lyndon Johnson went on national television to announced he would not seek re-election. Westmoreland's job became more difficult as many Americans began to wonder if the war could—or should—be won. When the question was put to him by a reporter in June of 1968, he responded: "(There will not be a victory) in the classic sense because of our national policy of not expanding the war. But the enemy can be attrited. The price can be raised to the point where it could be intolerable to the enemy. If he wants to continue to bring his men down and get them chewed up, then he can continue for a long time."

Westmoreland refused in the same interview to describe the war as a stalemate. "Look at the number of enemy destroyed and weapons captured. Resolve is the key to success."

Today Westy isn't as tight-lipped as he was during his military career. He now says that he really wasn't the "major architect" of the American war in Southeast Asia as he was tagged in 1967 by the national news media.

"I think there is a severe misconception. The average American thinks I had full control of the war and I didn't. I had a boss in Honolulu—an Admiral named Sharpe. He was my military boss, but you never heard of him. In addition to him I had the Joint Chiefs of Staff and the Secretary of Defense. There was also the amqassador in Saigon who had responsibility for the economic and social aspects of the war including pacification. The air war to the North was not under my control. The Navy components of the war were under the Navy. So really I had only one part of this operation. As a matter of fact, you didn't have the man who had full cognizance of what was going on until you got to the President. That's why the President got so personally involved—there wasn't a Theatre Commander. When you have a full Theatre Commander he runs everything political, psychological, and military. He has civilian advisors.

"Now the war wasn't fought this way for many reasons. This was a peculiar war—in many ways a unique war. The other organization might have worked but it didn't. McNamara told me in 1968 he was sorry he hadn't put me in total command."

Westmoreland also complained about the bureaucracy and politics which permeated the entire war effort. In 1967 President Johnson ordered the General home from Vietnam to address Congress in an effort to drum up support for his (Johnson's) war policies. Westmoreland says he didn't want to get involved in the politics. "I was ordered to come back and speak to Congress. If I had my druthers I would have stayed on the battlefield. President Johnson asked me to do a rather unusual task. It wasn't my cup of tea."

Like it or not, however, the General found himself thrust very much into the political arena. He now says that while he had more visibility than Admiral Sharpe or any of the other military commanders involved with the Vietnam war, he by no means ran the war. "I had only a little part of it," he says.

He does speculate, however, as to why he received the publicity. "It was the wishes of President Johnson...why, I am not sure. There has been some speculation, however, that a fall guy would have been nice to have. I don't necessarily accept this. There was a time, however, when there were forces that tried to make me a scapegoat. They didn't succeed This was when the war was so unpopular, and certain segments of American society said we were losing. We were never losing; we just weren't winning fast enough for some people."

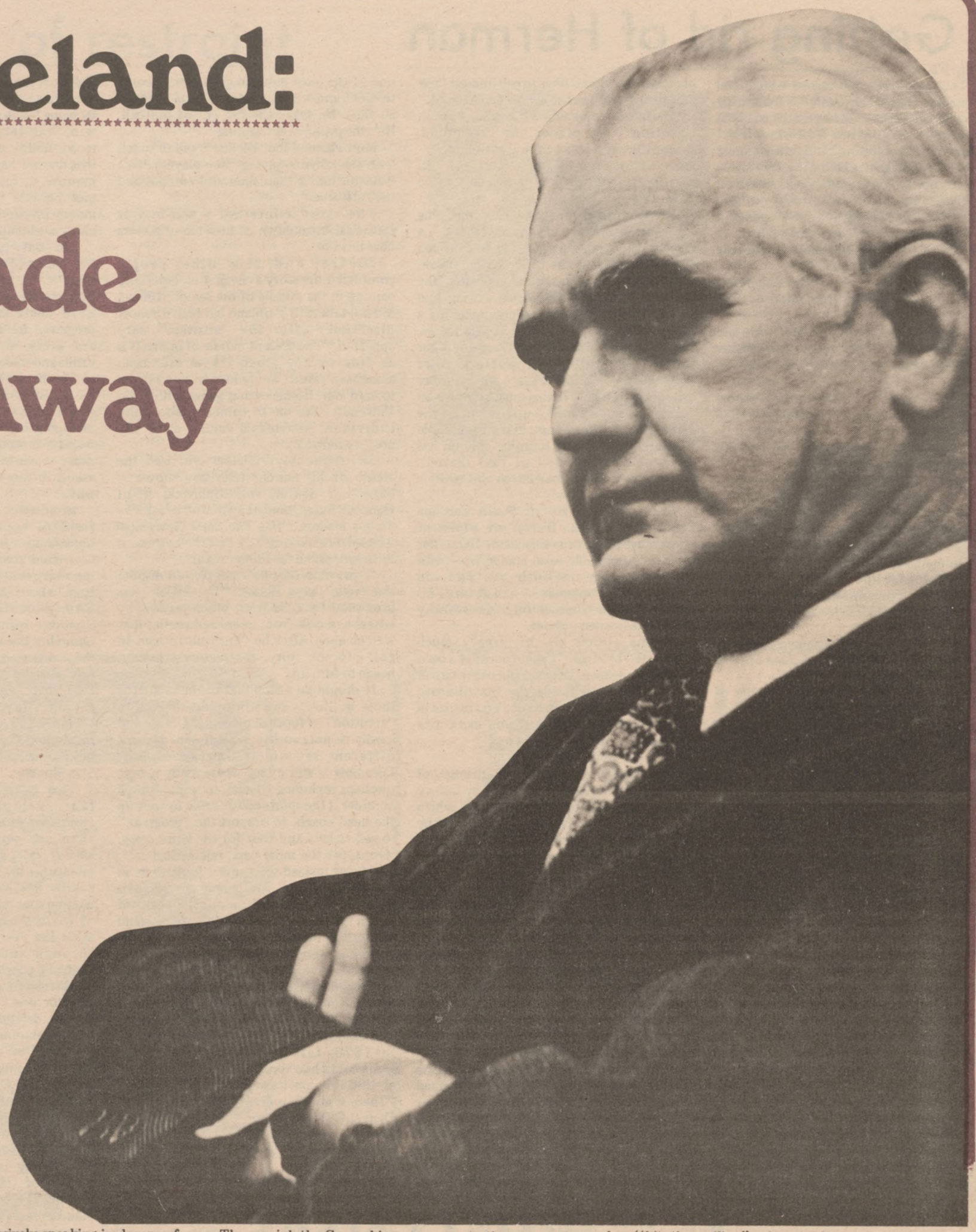
When asked if the U. S. "won" the war, Westmoreland smiles and says that "victory" is probably a misnomer. You have to think in terms of whether or not the country succeeded in its objective, Westmoreland explains, which was keeping the North Vietnamese from taking over the South. He also believes that the recent skirmishes in Vietnam are over insignificant outposts and are not indicative of major hostilities. South Vietnam has been left militarily and politically strong enough by the United States, the General belives, to withstand the attacks.

The Vietnam War was justifiable to Westmoreland. The revelations from Daniel Ellsberg and others have not shaken his strong conviction that America was forced to take the military route to Vietnam. Perhaps a statement the General made in 1966 describes best his philosophy: "War is paying a terrible price for a better tomorrow."

Dick Harpootlian

tmoreland:

ot Fade Away



General travels the state extensively speaking in dozens of small towns to crowds of businessmen, farmers and women's groups. While he never overtly "makes political hay" with his speeches, several state officials are afraid he is getting the kind of exposure that any politician would envy. One state official who wished to remain anonymous put it this way: "There are two people in the state running great campaigns at the moment—Fritz Hollings and Bill Westmoreland."

In 1968, during the period immediately following President Johnson's announcement that he would not seek re-election, there was speculation in the national news media that Westmoreland might run for office. The General denied he had any political aspirations and quickly put an end to the speculation. He is singing a different tune now, however. When asked recently in an interview if he is running for Governor, Westmoreland said, "I've had a lot of people talk to me about this at all levels of society. In all age groups and of all occupations. I have been non-committal and I still am. I frankly haven't made up my mind."

Westmoreland says he takes one job at a time and only when the Task Force finishes its twenty-month existence will he make any decision as to "what I am going to do with the rest of my life."

The one job the General is now concentrating on now is the Task Force. A status report issued on October 12 lists over 60 projects the Task Force has dealt with since its inception over a year ago. One of the main projects is "Project 77," a planned community near Winnsboro. Another project of the Task Force is the Area of Development concept. Westmoreland says this concept, if implemented, would allow for the orderly development of the state. According to Westmoreland, certain areas of the state are already packed with industry so that state should point new industries to areas which are devoid of economic development and need industry. "It will give the areas that have expanded so rapidly a little breathing spell," Westmoreland explains.

Westmoreland's critics say the Task Force has accomplished little, if anything. They claim Westmoreland has alienated many of the state agencies he is supposed to be helping coordinate. One state official says one specific instance involved the heads of several agencies concerned with education. According to the official Westmoreland created a board to work with the development of the technical schools and had a chairman appointed to the body. The official charges that the General had failed to contact state superintendent of Education Cyril Busbee who "hit the ceiling" when told. An executive order creating the board was torn up as a result, and the whole idea was scrapped.

One source near the Development Board said that Westmoreland has been disappointing in terms of helping bring industry into the state. "Of the 1,800 prospects the Development Board had, Westmoreland was responsible for eight. Of those eight none materialized," the source said.

Westmoreland shakes the criticism off with a smile. "We're a catalyst. Webster says a catalyst means a force that brings about action or reaction, and I have had some of both. I think this is good. Some people are dedicated to the status quo. Some people are jealous of their domain and prerogatives and the way things are done. Some people are more sensitive than others. These are human traits that I have been dealing with for many years so it doesn't bother me in the least."

One of Westmoreland's military aides once described him as "an overgrown boy scout". The remark was meant unkindly, but Westmoreland probably enjoyed it. The kind, brave, clean and reverent Bill Westmoreland who survived the tumult of Vietnam will have no problem with the pesky politicians of South Carolina. This is one old soldier who is committed to not fading away.

Sports/Dietzel vs. Helms

Getting rid of Herman

by Jim Walser

"That mediocre .500 record which Paul Dietzel has chased throughout a frustrating career at USC seems destined now to elude him for at least 10 years. If he wins his last three games, he will close his eighth season at 38-46-1 or eight games below the .500 mark. He will have to win 10 games next season, in his ninth year, in order to finally struggle past .500. Considering the odds against a 10-1 year for Dietzel, it seems realistic to assume that, at best, it will take him a decade to play break-even football."

Herman Helms
The State,, November 5, 1973

"...I should like to nominate *The State* for an award as "The Morning Newspaper That Has Done The Most to Deemphasize Sports."

Letters to the editors
The State, November 5, 1973

"...I think Mr. Helms has outlived his usefulness to this community..."

Letter to the editor
The State November 5, 1973

"...As much as Herman Helms dislikes the USC football program, and as obvious as it is that he hates to se them win, it must really be distressing for him to realize that most of them are underclassmen and that the football future at USC looks even brighter than the present..."

Letters to the editor
The State, November 5, 1973

It was just another day in the life of Herman Helms, *The State's* much discussed, much cussed "Executive Sports Editor."

Armed with his title, his typewriter and his statistics, Helms likes to call himself "the editorial writer for the sports department."

There are people across the state of South Carolina -- in places like Greenwood, Bishopville, and Irmo, as well as Columbia -- who offer considerably more colorful descriptions of what they perceive to be Helms' role in society.

For Herman Helms makes his living being a "Monday morning quarterback," a respectable enough practice when confined to the car pool or the office coffee break, but a more precarious one when the arguments are transposed to writing and placed before 100,000 readers, including a signficant number of USC graduates, would-be graduates and assorted other Gamecock athletic supporters. After witnessing USC's latest game on Saturday afternoon or night, Helms must sit down on Sunday to write a follow-up column on the game. And as often as not, in the past couple of years, the Monday morning column has been a frank appraisal of Paul Dietzel's fortunes as USC football coach and athletic director.

Since University of South Carolina football and Paul Dietzel are topics of consuming interest in this state, Helms has built a considerable local readership -- with readers lining up both pro and con concerning his judgments -- and at times his columns have become almost as newsworthy as what he is writing about.

Helms claims to be pretty much unaffected by it all. "I stand on what's been in the newspaper," he said the other day in his office deep inside the State-Record building. "I've got a job to do. You realize in a position like this that if you can't take criticism you shouldn't be here."

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The recent escalation of criticism of Helms and *The State* was caused by a story in the October 18 edition. The story, which was not actually written by Helms , but by staff writer Ernie Trubiano, was, to use one of Helms' favorite descriptions, "a gasser" of a story.

"Followers of USC football were stunned recently when two starting players quit this year's Gamecock squad within one week" read the lead on the story, which appeared under an eight-column headline "Ex-Players Blame Dietzel For Attrition."

The story pointed out that "116 of 191 athletes signed to football scholarships have either withdrawn from the program or been dismissed from the program before completing their eligibility..."

Trubiano quoted former players Jackie Young and Warren Muir, who blamed Dietzel point-blank for the massive turnover in football personnel at USC. Young said, "Dietzel kills the morale of the players. I was one of the most gung-ho guys ever to come to USC, and within a week Dietzel changed all that. He takes the fun out of football. He's the problem at Carolina."

Muir claimed that Dietzel is out of touch with the players, saying, "the players don't want his holier than thou and cookies and milk attitude."

The story contained a year-by-year statistical breakdown of how many players have left USC.

Dietzel and many other people considered the story a cheap shot, especially coming in the middle of the season. Dietzel did not talk with Trubiano but issued a short disclaimer after the "attrition" story appeared. "The present morale of our staff is as fine as any group I have ever been associated with. We redouble our efforts toward our Homecoming game with Ohio University. For me to comment about any individual statements cannot serve any positive purpose."

Subsequently, Dietzel criticized the article on his Sunday television shows. A local car dealer, W.E. Hancock, Jr. of Hancock Buick, bought a $350 ad to ask *The State's* readers, "Has *The State* Newspaper Abused Freedom of the Press?" Letters to the editor asked for Helms' scalp.

"I just don't see how people can dispute the facts," says Helms. "The article was prompted by calls from other players, by letters and calls from interested parties that we got here. After he (Trubiano) began to get into the story, the alarming pattern began to turn up."

It should be noted that columns such as those by Helms and stories like the one on "attrition" of football players at USC would hardly be noteworthy in a different city or a different set of circumstances. But Columbia is still a city where many people (perhaps including Dietzel, to some extent) consider it the sports editor's role to back up the head coach, to support the "program," to sell tickets and root for the home team. Helms, for the most part, rejects that role, preferring instead to examine football in an analytical fashion. Are people getting their money's worth? And how much longer will South Carolinians continue to provide grand support for inferior teams?

Things were not always of such a divisive nature here. Helms wholeheartedly supported Dietzel during his first four years, and continued to support him as Dietzel and USC left the Atlantic Coast Conference.

Helms' first criticism of Dietzel appeared in 1970, less than a year after the Gamecocks had appeared in the Peach Bowl, as USC was on its way to a 4-6-1 season. "There is no effort here to be unkind to Paul Dietzel," Helms wrote. "Although he had done a superb job as USC's Athletic Director, the dual position he holds may be too demanding for any one man...his team, by being flat in games that it was expected to win, has let him down, but it is the responsibility of the coach to make certain that doesn't happen ... Perhaps things will improve in future seasons. That would be nice because USC has a lot of hope and money invested in this coach who was once a national champion ..."

That salvo came on October 26, 1970. On November 16 of the same year, Helms wrote that "...All those loyal people who have jammed the stadium week after week and have contributed heavily to fund-raising programs are soon going to be expecting, and justly so, something more than just thrills and moral victories."

The next year, with USC and Dietzel in the midst of what seemed to be a relatively good season, Helms wrote after a disappointing loss to Georgia: "A crowd of 54,613 braved rain to witness what was never much of a ball game. They may be asking themselves this morning amid sniffles why."

In addition, Helms wrote, "It is in the field of recruiting that Dietzel has left himself open to criticism. In his sixth year as Gamecock coach, he has come up lacking in the vital quarterback position and at running back. About the only consolation those wet Gamecock fans took home with them Saturday night was the thought that, in observing the strong Georgia team, perhaps they were seeing a USC club of the future. It was with the hope of building up to that level that Carolina went independent last spring. Maybe in years to come, the Gamecocks will get that good. It's mentioned today because hungry USC fans need some kind of bone to chew on during a blue Monday."

That particular column outraged many fans, including Hancock, who bought advertisements to query: "Perhaps rather than ask ourselves why we attend USC games, we should ask 'Does *The State* newspaper need Herman Helms?" Such was reader interest that Helms reprinted the column four days later.

Dietzel received criticism from Helms again last year, as the Gamecocks suffered through another mediocre year, and Dietzel's coaching ability was again a topic of discussion in Columbia. WIS-TV sports director Joe Petty, who has since left the station, defended Dietzel several times after Helms columns.

With USC's losses this year coming to team's of some calibre (Houston, Miami, O., LSU and N.C. State have lost only three games), Helms has been reluctant to react too harshly. But after the 21-point loss to N.C. State, a member of the discredited (by Dietzel) Atlantic Coast Conference , Helms was waxing analytical again last Monday. "None of USC's four victims to date -- Georgia Tech (3-5), Virginia Tech (1-8), Wake Forest (1-7) and Ohio University (3-4) -- appear to have much chance of winning seasons."

Helms also cites the cases of Lou Holtz at State and Art Baker at Furman as evidence that "some coaches do not need so much time to get the job done."

"If Furman had beaten Richmond or East Carolina -- and they almost beat both of them -- they would be playing Miami, O. in the Tangerine Bowl in December," Helms says. Furman has been a football weakling for over 15 years before Baker arrived for this season.

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When Helms arrived in Columbia in May, 1963, after 15 years as a sports writer for the *Charlotte Observer*, he probably never suspected that his columns and opinions would produce such widespread reaction. "Columbia has just turned into a great sports city, " Helms says. "It's a great town to write sports in."

Herman Helms is hardly panicking. "I just let my conscience be my guide. I don't have any emotions about this thing. It's strictly a question of me doing my job."

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Theatre/The Madwoman of Chaillot

A lack of restraint

by John Marion

THE MADWOMAN OF CHAILLOT
USC Theatre Presentation
November 7-10

Jean Giraudoux's *The Madwoman of Chaillot* is an extremely difficult play to present effectively. It blends the political, the comic, the surrealistic, and the social in patterns as complex as the Gordian knot, and has almost as many levels of meaning as it has characters. Basically, the story concerns a charmingly mad French woman, Countess Aurelie, who owns a cafe on the Rue de Chaillot in Paris, which is frequented by gentle folk as nutty as herself.

The ragpicker, flower girl, juggler, deaf-mute, doctor, and sergeant add to the carnival atmosphere that permeates the play. The Countess is very much in love with life, is totally happy, and has blocked out unhappiness altogether to live in a world of her own imagination.

Her friends, however, convince her that things are not well—in fact, that events are turning extremely unpleasant, that there is a conspiracy of Corporation Presidents to turn Paris and the rest of the world into one gigantic oil field. The Countess, being a woman of compassion, consoles her friends and promises that by four o'clock that afternoon, all will be well. She calls a meeting at her house to save humanity, and accomplishes it.

The problem here is how to interpret the script. It is not totally surrealistic, nor totally comic, nor satirical, nor political; it is all of these. And there is a cast of 32 persons to contribute to the difficulties. If the play is to be effective, a single, unifying motif; theme, or vision must first be discovered. This is one script in which clarity must be imposed by the director and players alike. The task is an awesome one.

Director Kay Bethea and the University of South Carolina Players are to be commended for their attempt to unravel Mr. Giraudoux's drama, although their effort is largely unsuccessful. For one thing, that central vision, the point around which everything else revolves, is completely absent, and consequently most of the characters operate independently of each other rather than with each other. There is too much gimmickry and upstaging, and one has the unpleasant experience of watching 32 people acting instead of enjoying a unified play.

Dr. Bethea, as director, must assume most of the responsibility, for she has simply not supplied the definition so demanded by the script. In trying to say it all, she has created a rather chaotic piece that says too much too hazily. Although much of the production is entertaining, the competition and independence of the players, the hysteria reached in many scenes, and the overall lack of restraint diminish the impact of the play.

Susan-Lynn Johns as the Madwoman

There are some fine moments in the play and nearly all of them involve Susan-Lynn Johns, who portrays the delightful Countess Aurelie, the Madwoman of Chaillot. She projects a warmth and sincerity that is lacking in many of the other characters, and is convincing as the humanity-saving countess. The first act is by far the best section of the play, and her speech to the suicidal Pierre on the beauty of life is as convincing to the audience as it is to him.

Things go seriously awry in the second act as Jimm Cox, as the sewerman, sets a tone of complete hysteria from which the play never quite recovers. On occasion, even Ms. Johns loses the control which she has so superbly maintained. The pace becomes not merely faster, but frantic, and so many things happen at once that the effect is one of distraction or vagueness rather than intelligibly.

Although the production is definitely not a musical, there is a song and dance, done by everyone on stage, which is completely out of place with the situation previously established. Moreover, most of the singing is drowned out by the music, and gives the scene a very amateurish quality.

Much of the confusion is relieved by the lovely Ellen Murray, who portrays the equally lovely Irma with a quiet grace that provides welcomed moments of serenity for the audience. Like Ms. Johns, Ms. Murray generates a believability, and does not rely on gimmickry or staginess.

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Music/America

Worth a few listenings

by Dan Harmon

HAT TRICK
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Never been much of an America fan. I bought their single "Don't Cross The River" because it had banjo picking in it. Their vocalizing, I've always thought, is more interesting than most groups', but until I heard the *Hat Trick* album it meant little to me in terms of dollars and cents. That is, I have never heard an urge from some little voice inside my wallet to go buy an America album. Recently, in fact, I have been switching stations when "Muskrat Love", featured on *Hat Trick*, comes on the radio. Pure pap; I don't believe I have ever bothered to listen to the whole song on the air. The first two words, "Muskrat, muskrat...", label it a gimmick as far as the lyrics are concerned, and the music certainly does not grab you by the aesthetics and throw you into a trauma, does it?

So what am I doing with their new album? Well, I don't know. I was just in the record store, I had some money burning a hole in my pocket, I liked the cover deign, and I broke down and bought it. According to the jacket notes one song, "Submarine Ladies", had a banjo in it, so I listened to it first. (So I like banjo. What's wrong with banjo?) I'm still not 100 percent sure what this song is about, and I would probably be too embarrassed to tell you about it if I was sure, so I'll talk about the music, which is absolutely beautiful. It's like folk, you know, modern folk. The banjo adds flavor. So does the harmonica

Now if you're like me, you've never cared much for harmonica. I frankly find it repulsive. But on this song it makes my skin crawl with joy, and this is supposed to be a *melancholy* song. It has a very simple pattern. The song is in D chord, but the chord sequence for the theme repeats C,G, D—a device which always brings out the modish plaintiveness in a country-western song, or any kind of song. It's similar to Glen Campbell's "Wichita Lineman"—the sound, that is—only the loping country-pop rhythm and the soft, hoarsy vocals here just sort of plow Glen Campbell right under the ground. And in an instrumental break the harmonica leads with a counterpoint melody that tapers into a flute-violin ending.

They really should have singled this song, even if a lot of disc jockeys would have been unimpressed. What do disc jockeys know? Look, they pushed "Muskrate Love", even.

I let the album play on. The next song was called "It's Life." Starts out soft, with hollow-core guitar, free-moving electric bass and one of those nicely monotonous chorded piano accents. Then in the middle a synthesizer cranks up from zero to about a high G and the song becomes hard rock, and I like it.

The changer flipped back to the first song on that side of the album, which was "Muskrate Love," and I've even started liking that one, if only out of respect cultivated by the previous two numbers.

The only other song I especially want to applaud is the title cut, which takes up about the first third of side two. It starts out as a piano-dominated ballad, a bit similar to an urban version of "Mr. Bojangles", with some tap dancing noises for effect. Then it changes key and mood into foreboding rock. Then it changes again, still forbidding, to a sequence of flighty repeated phrases like "You are running from the ring of a golden bell like a bat out of hell" backed by piano and strings. The strings drop out and the piano reverts to a rock rhythm for another repetitive sequence, and an acid electric guitar joins to wrap things up. It is almost a medley of unlike tunes, but the sections are joined smoothly. Some trick, really. Forgettable, perhaps, but worth a few listenings.

"Green Monkey" is synthesized rock as good as any other rock, though the synthesizer role is not very elaborate. The other songs on the album are essentially what you might call rock-jazz, which is a pretty flagrant catch-all term, I'm sure you realize. What you do is take away the vocals, and a lot of what is left is mopdy jazz, you see. But there are variations and insertions in the songs which are not jazz at all. Some of it is rock, folk, soft pop. The remarkable thing about America is their knack for weaving all these things together in any given song. For them a song isn't just a song, it i is something to experiment with—bu they do not overdo things. Not all of their songs will particularly appeal to you, but you have to grant they are all interesting.

The vocals, the high-pitched whines, are pretty much the same style throughout the album, but no gripes; the arranging warrants it. These guys are really musical craftsmen. Hit singles can be truly deceptive.

The poster that comes inside the album has color photos on both sides. I'm not a poster nut, but two things bother me about this: First, which side of the poster should you show when you hang it up? Second, the pictures are phony; like, the guys are all wearing dress suits in the middle of some desert, and one of them holds a canteen, another holds a gila monster; in another shot the three boys are sitting on a rise, with one pointing off toward the distance and the others obediently looking in that direction. (Apaches are approaching up the draw, no doubt.) I notice the same guy who took the pictures played the banjo on "Submarine Ladies."

Come to think of it, he didn't strike me as being much of a banjo picker.

The thing to do is play the record. Burn the poster, or give it to your little sister.

Better in blue jeans

...I can remember standing illegally behind the stage less than two years ago, enthralled by the strength and beauty of their music..."

by Julie Britt Byrum

CHICAGO
at Carolina Coliseum
November 6, 1973

The audience was expectant and getting restless. The show was due to begin at 8 p.m. and it was now 8:15. The lights dimmed and the entire Coliseum was pitch black, but when the spots appeared, the group all those people had been waiting for was not on stage. Everyone sat back for another second-string, warm-up band to play some uninteresting "fill-up-the-time" music. That's exactly what the folks got from Madura, and much worse.

I kept hoping all through the first set (which wasnt't too bad, if predictable) that at least the music would be comfortable.

Chicago in performance at Carolina Coliseum on November 6

Instead, I got nothing but those harsh sounds that so many new groups think are indicative of "true musicians." My ears were assaulted with "heavy" guitar chords and mechanical runarounds, and my eyes were blinded by the glasses of the organist/second-rate guitarist tring hard to be a combination of Ray Charles and Brian Jones. He never made it.

It seemed they played forever—by the time they finally get offstage, the crowd was listless and bored. At least it was intermission..at least there was time to stretch legs with Coliseum knots in them... time to have a cigarette...time to recapture some enthusiasm.

Back into the pit and there was Chicago, all decked out in satins and lame suits, gleaming with metallic instruments and colored lights. For some reason, the trombonist was doing all the talking, sounding like a carney barker, bowing like Marceau after a performance, and generally holding up the action. All through the concert, he droned on. All the crowd in the Coliseum wanted was music, the Chicago sound that somehow didn't age, that spoke of years past and yet, was intrinsically today.

In past years, Chicago has played two concerts at the Coliseum. They were distinctive then not only by their music, but by the sheer length of time which they played. I can remember standing illegally behind the stage less two years ago, enthralled by the strength and beauty of their

continued on page 11

CAROLINA COLISEUM
IN CONCERT
J.Geils
Nov. 17th
8 p.m.
Ticket Prices: $5.50 and $4.50
AVAILABLE:
Coliseum Box Office
Taylor Street Pharmacy
Mitchell Piano Company
Ft. Jackson S. Services
All Other Coliseum Ticket Outlets

Cinema/Siddhartha

Broken glass and diamonds

by Michael Smith

SIDDHARTHA
At the Fox Theatre

I have never read a novel by Herman Hesse so I didn't know what to expect from *Siddhartha*. After viewing the film, I'm quite glad I've not bothered to read Hesse. Or maybe I should just read Hesse and avoid films made from his work.

At any rate, *Siddhartha* is the type of film which appeals to a college freshman. It is very pretty and glossy. It tells the story of a man who chases after Nirvanah from early manhood into senility. It has characters who are really "heavy" into the struggle.

What is billed as a "movie" is a series of images filmed in India. Unfortunately, most of these images are non-sequitors. They have no meaning within the film and all too often have no true beauty or curiosity of their own. Occasionally, these images are inspirational but in much the same manner that "Love Story" or "Jonathan Livingston Seagull" or Rod McKuen's latest anthology is inspirational.

Director Conrad Rooks unfolds his film in a sluggish manner, hoping, no doubt, that the audience would be too gassed out at the beauty of India to worry about such niceties as continuity, characterizations, and development. The actors finally mumble their last lines and *Siddhartha* goes afloatin' down the river. Why pay two dollars for an uncomfortable place to sleep?

*****

Nothing at his late point in time could ever diminish the cherished position of esteem which the film, *Casablanca* holds in our national mythology. Long admired and remembered for its intricate plot, tightly-drawn characters, witty dialogue, and crusading spirit, this film, after 30 years, still manages to provide first-rate entertainment.

Casablanca is as fine a work of art as an essay by Sartre or a novel by Camus. It builds its effect slowly, assuming more metaphysical dimensions as the hell of Casablanca—the end of the line—closes in on its characters, engulfing them and the audience. This is a film to see again and again. It's great fun, exciting, yet very real and tender. Not even the poor condition of the available print destroys the beauty of a rare gem like *Casablanca*.

Chicago

continued from page ten

music and the sincere enjoyment they got from playing. They were not polished performers then, but I always have had the feeling that they were living the life they wanted to live, doing what they truly enjoyed and wanted to do. I assumed that as a result of this true joy in their art, they would play for over two hours, joking with the audience, telling the security guards to go home since it was past midnight, and, just generally giving the people what they wanted—a musical experience. They wore just jeans, seemed to be real and completely free of the pretension that afflicts so many headline groups today.

On Tuesday night, however, they seemed frankly bored with the idea of playing just another concert. The music didn't have the old fire and excitement it used to have. The previous two Chicago concerts I have seen had everybody almost totally involved, unable to sit still, faces changing with almost sensual expressions, getting into the rhythmic sounds and the feelings the band projected. I can remember telling my "date" at the first concert in 1969 that I had to move around and would see him later. The second time around, I was aware enough of what Chicago's music did to me to go with a woman friend who understood my restlessness. Wandering from door to door, finally standing behind the stage to let the music wash over me.

This time around I was mobile from the beginning, trying to get some photos to accompany this piece. I decided to sit down midway through the concert. That, in itself, was enough to indicate that Chicago was not up to par. I remained in my seat, only occasionally moving with the music.

Now, I realize that comparison is unfair; there could be factors affecting Chicago's performance that I, as a spectator, could not be aware of. If I had only seen them this first time, I probably would have thought nothing was wrong. All I know is that they didn't have that magical aura that they have had in earlier concerts.

All of the songs were there, but the Chicago I admired wasn't. They left after what seemed a short time, not answering the call for encores they have always accepted in the past.

So, Chicago, for all the fancy clothes, the styled hair, and the new instruments—I liked you better in blue jeans.

Why it is necessary to impeach President Nixon. And how it can be done.

Richard Nixon has not left us in doubt. He means to function above the law. If he is allowed to continue, then the destruction of the Bill of Rights could follow. If, after all the Watergate revelations, we allow him to continue, we are accomplices to that destruction.

Consider what has already happened:

• On July 23, 1970, the President personally approved the "Huston plan" for political surveillance by such methods as burglary, wiretapping, eavesdropping, mail covers and spying on students by the CIA and other agencies. These methods were employed against dissenters, political opponents, news reporters, and government employees.

• In 1971, the President established within the White House a personal secret police (the "plumbers"), operating outside the restraints of law, and engaging in burglary, illegal wiretaps, espionage and perjury.

• While Daniel Ellsberg was facing trial, his psychiatric records were burglarized by White House aides and, at the direction of the President, a White House aide discussed the directorship of the FBI with the judge presiding over Ellsberg's trial.

• Private detectives were hired by White House aides to spy on the sex life, drinking habits and family problems of political opponents.

• Supporters of possible presidential opponents of President Nixon were marked as "enemies" on a special list, and targeted for harassment by the Internal Revenue Service.

• During three days in May 1971, over 13,000 people were illegally arrested in Washington, D.C. The dragnet arrests, unprecedented in American history, were declared unconstitutional by the courts. To justify the arrests, a White House spokesman, William Rehnquist, invented the doctrine of "qualified martial law."

• In 1973, the President bombed Cambodia, a neutral country, without the authorization of Congress. We learned later that he had been bombing Cambodia for three years and had deliberately concealed the bombing from Congress and from the people, thereby usurping the war-making powers of Congress. When the deception was revealed, the President said he would do the same thing under similar circumstances.

• The President has transformed grand juries into instruments of political surveillance and harassment, and caused politically motivated indictments to issue.

• The President has attacked the freedom of the press, and subjected news reporters to illegal wiretaps and harassing FBI investigations.

The doctrine of "inherent" power

Richard Nixon is not the first president to violate constitutional rights and he will not be the last. But no president has ever before systematically claimed that the Bill of Rights, which limits other government officials, does not limit the President or his agents.

When he wiretapped in violation of the Constitution, he claimed an "inherent" power to do so.

When he secretly bombed Cambodia, he claimed an "inherent" power to do so.

When he directed the dragnet arrests of thousands of demonstrators in Washington, he claimed an "inherent" power to do so.

If the President is permitted to use the doctrine of "inherent" power to override the Bill of Rights anytime he pleases, civil liberties can be cancelled at whim.

The President of the United States should symbolize our system of individual rights under law. He sets the precedent for future presidents. As U.S. Supreme Court Justice Louis Brandeis said in a 1928 wiretapping case:

In a government of laws, existence of the government will be imperiled if it fails to observe the law scrupulously. Our government is the potent, the omnipresent teacher. For good or for ill, it teaches the whole people by its example. Crime is contagious. If the government becomes a law-breaker, it breeds contempt for law; it invites every man to become a law unto himself; it invites anarchy. To declare that in the administration of...law the end justifies the means... would bring terrible retribution....

To preserve and protect our system of individual rights under law, to restore the integrity of the Bill of Rights for us and our children, and to make the lesson clear to all future presidents in whose hands we place our lives, Richard Nixon must stand trial before the Senate. If he does not stand trial, what he has done will be done by others.

How to impeach President Nixon

In order to stand trial before the Senate, where a two-thirds vote is necessary for conviction, the President must first be accused by a majority of the House of Representatives. This accusation by the House is called impeachment. Impeachment itself does not result in the removal of the President. Like an indictment, it merely begins a trial. Impeachment is what the House of Representatives does; the actual trial is held by the Senate. We believe such a trial must take place, however unpleasant.

The country can withstand the resignation of the Vice President.

The country can withstand the impeachment of the President.

The country cannot withstand a system of presidential power unlimited by the Bill of Rights.

If you believe that President Nixon should be brought to trial before the Senate for his violations of civil liberties, join the campaign for impeachment. Make your voice count in defense of the Bill of Rights.

Write your Representative in Congress in support of impeachment. And, if you are not yet a member of ACLU, please use the coupon to join. We need your help in this extraordinary campaign for impeachment and in the day-in day-out defense of the Bill of Rights.

American Civil Liberties Union
2016½ Green Street, Columbia, S. C. 29205

☐ Enclosed is my contribution of $_____ to help the Impeachment Campaign.

☐ I am willing to write my Representative, and participate in the Impeachment Campaign. Please contact me.

☐ I want to join ACLU. Credit my contribution towards membership.

☐ $15 Individual ☐ $25 Joint ☐ More

Name_____

Address_____

City_____ State_____ Zip_____

EVENTS & entertainments

November 8 -17

cinema

Please call ahead to theatres to verify showtimes, since many area theatres are subject to last-minute changes.

ATLANTIC I, 3220 Two Notch Road, 787-1225
"The Black Six." Times are 3:30, 5:50, 7:30 and 9:30.

ATLANTIC II, 3320 Two Notch Road, 787-1225
"Pets". Showtimes are 3:30, 5, 6:30, 8:00, and 9:30.

CAROLINA THEATRE, 1223 Main Street, 252-8011
"Terror in the Wax Museum". Showtimes are 1, 2:40, 4:20, 6, 7:40, and 9:20.
Late Show. Saturday at 11:00 p.m. is "Soylent Green."

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Mall, 798-1100
"Ryan's Daughter" is with us again. It's a beautiful film, but it drags on forever. Times are 1, 4:30, 8 p.m. Ends Sunday, November 10.
"The Iceman Cometh" the great play by Eugene O'Neill is presented by the American Film Theatre. Call theatre for times and membership details.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Mall, 798-1100
"Night Watch" with Elizabeth Taylor and Laurence Harvey. You have a choice of seeing Ms. Taylor on the screen or Bette Herring on the stage at Town Theatre in the same (the movie's a little different) role. Times are 1:40, 3:30, 5:20, 7:10, and 9 p.m.

FOX THEATRE, 1607 Main Street, 254-5212
"Siddhartha" is based on the novel by Herman Hesse. See Michael Smith's review in this issue. He didn't think much of it. Shows at 1:05, 2:40, 4:15, 5:50, 7:25, 9 p.m.

GAMECOCK I THEATRE, Parkland Shopping Mall, Cayce, 796-0022
"Walking Tall." Call the theatre for times, but we think you'll do very well to miss it. Our reviewer Gary Ligi hated it.

GAMECOCK II THEATRE, Parkland Shopping Mall, Cayce, 796-0022
"The Garden of the Finzi-Continis" winner of the Academy Award for Foreign Film excellence, this film tells of the anti-semitism that plagued Italy and one family's struggle. Times are 1:40, 3:30, 5:20, 7:10, and 9 p.m.

JEFFERSON SQUARE THEATRE, Jefferson Square, 1801 Main Street, 254-6731
"The Ruling Class" returns to Columbia after a shamefully short run a few months ago. This time let the theatre owners see you. Peter O'Toole stars in this outrageous social satire. Showtimes are 12:45, 3:30, 6:15, and 9 p.m.

MIRACLE THEATRE, 1228 Main Street, 256-1950
"American Graffiti" reigns on. Showtimes are 1:20, 3:20, 5:20, 7:20, and 9:20.
Late Show Friday and Saturday nights at 11:30 p.m. is "The Sterile Cuckoo" with Liza Minnelli. Price for single admission is $1.50.

PALMETTO THEATRE, 1417 Main Street, 254-5800
"The Punch of Death" another kung fu movie. Times are 1, 3, 5, 7, and 9 p.m.
Late Show Friday and Saturday nights at 11:15 is "An Evening of Nostalgia.

PLAZA III THEATRE, 1323 Main Street, 254-7690
"Hammer of God" is a kung fu flick. Call the theatre for times.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228
"The Other" a tale of horror has returned to Columbia. Times are 1, 3, 5, 7, and 9 p.m. Rated PG.

CAMPUS FILMS
All films at the Russell House are shown at 7 and 9:30 p.m. and are free to students, faculty, administrators, and their guests unless otherwise indicated.

Friday, November 9
"Putney Swope" (USA, 1969). Directed by Robert Downey. Madison Avenue never say anything like Truth and Soul, Inc., the most irreverent ad agency ever to promote a token black as board president. Outrageous swipes at everything sacred. Watch for Ethereal Cereal Spot, and the amusing ditty, "A pimple is simple." Said the director, "I love bad taste. It makes the day go faster." You'll love it too. The cost is $1.00. 84 minutes

Sunday, November 11
"October" (Russia, 1928). Directed by Sergei Eisenstein. This is the master's work which Peter Cowie calls "A vast fresco of the revolution in 1917. Eisenstein's theories of montage are taken to their logical extremes. One of the most exciting of all films from a visual standpoint." Our friend Shepard McAninch thinks Eisenstein's the greatest, so he'll be there. Film runs 67 minutes.

Monday, November 12
"Samurai" (Japan, 1954). Toshiro Mifune fans unite. He is back in this sword-swinging masterpiece of 16th century Japan. Mifune undergoes a transformation from a sword-wielding braggart to a devout missionary in this Academy Award-winning film. The film runs 96 minutes.

Tuesday, November 13
"Walkabout" (Australia, 1972). Directed by Nicholas Roeg. The beautiful wilderness of Australia is the setting for this adventure film as two stranded schoolchildren attempt to reach civilization but find a richer life in the friendship of an Aborigine. The film runs 96 minutes.

Wednesday, November 14
"Sign of the Cross" (USA, 1932). Directed by C. B. DeMille. With Charles Laughton, Fredric March, and Claudette Colbert. Rumor has it that this is the film in which Colbert takes a sensual bath in asses' milk. Don't miss this erotic thrill, not to speak of the DeMille Spectacle of Rome concerning a centurion caught between duty and his love for a Christian. Laughton eats up the scenery. All you DeMille fans turn out for this one. It runs a whopping 120 minutes (a long time for the year in which it was made).

Thursday, November 15, Friday, November 16, and Saturday, November 17
SATYRICON (Italy, 1970). Directed by Frederico Fellini. The director looks at the Rome of the ancient past, drawing on Boccacio (the Italian Chaucer) and Vergil for inspiration. Eroticism to the extreme of digust and grossness to the point of beauty are the two themes of the film. If you have never seen it, this is your big chance, but get there early—they'll probably sell out. The film runs 127 minutes and the cost is $1.00. It's worth it.

Sunday, November 18
"Hold Your Man" (USA, 1933). Here's your chance to see Ms. Jean Harlow, the forerunner of all those busty blondes we have come to know and love as our film sex symbols. She started it all, and the only one of her successors to make it was Marilyn Monroe. You've seen the imitations, now see the original. Directed by Sam Wood, with Clark Gable as the conman who snows wise-cracking Harlow. This film includes the steamy bath-barrel-in-the-jungle scene that was shown in "Heavy Traffic." The film runs 89 minutes.

Monday, November 19
"Robin Hook" (USA, 1922). Douglas Fairbanks at his swashbuckling, flamboyant best. The central castle, one of the largest sets ever constructed, is the perfect setting for Fairbanks' amazing athletic feats. He was the prototype for all those Errol Flynn films. The film runs 124 minutes.

television

Saturday, November 10

8 p.m.—If Archie Bunker isn't your bag, try this special on David Ackler, the protest singer who wrote and sang the excellent album "American Gothic." (ETV, Channel 35)

10:30 p.m.—Newport Jazz Festival. Filmed last July 4 in Queens, New York, with John Mayall, Ella Fitzgerald, Dizzy Gillespie and more of the top names in jazz. Also a bonus, film clips of the late Louis Armstrong doing "Mack the Knife" and "When It's Sleepy Time Down South". (Channel 35, ETV)

12:15 a.m.—Rock Concert. Don Kirshner does it again. This time he's headlining his hour and a half of rock with Van Morrison and Richie Havens. (Channel 25)

1:15 a.m.—Movie. "Flame Over India." Kenneth More and Lauren Bacall in a good flick one critic called "superior escape fare." If you're still up and watching TV, this should be what you're looking for. See the girl that Bogey called "baby." (Channel 10)

Sunday, November 11

4:30 p.m.—Palmetto Rreport has Governor John West scanning the political scene. Though the guy is in India on vacation, his filmed image provides a moderately good substitute. (Channel 35, ETV)

6 p.m.—SPECIAL. CBS reporter John Hart has compiled a documentary reassessment of John Kennedy's foreign policy during his 1,000-day Presidency. The one-hour program, which includes excerpts from the President's speeches, concentrates on four areas: Cuba, from the Bay of Pigs to the missile crisis; the ratification of the atomic test ban treaty; Berlin; and the Vietnam years, when his administration raised the number of Americans in that country from 700 to 16,000. (Channel 19)

7:30 p.m.—Movie. "Airport." This film grossed more than $43 million at the box office and today makes it debut on the tube. Not a bad story, but a little predictable. Dean Martin, Jacqueline Bissett, George Kennedy, Burt Lancaster, Barbara Hale, and the first lady of the stage, Helen Hayes, star. (Channel 25)

10 p.m.—NBC Special. One segments reports on the problems of the volunteer army, part of which is believed to have been filmed at Fort Jackson. The other segment deals with the Mormon Church, the fourth largest American denomination which is growing by seven percent a year. (Channel 10)

10 p.m.—Firing Line. Wild Bill Buckley hosts two psychologists who will seek the truth in this debate over whether intelligence is inherited or determined by an individual's environment. (Channel 35, ETV)

11:30 p.m.—Meet the Press. Senator Charles Percy (R-Illinois), keeps us his visibility, because after all, 1976 is only three years away and who knows what might happen before then. (Channel 10)

12:00 a.m.—The Burt Reynolds Show. WIS will join the show a half-hour late. (It started at 11:30). Burt hosts Ryan O'Neal, Michael Caine, Edward Fox ("Day of the Jackal" star) and Roger Moore. (Channel 10)

Monday, November 12

10:00 a.m.—Not for Women Only. Barbara Walters begins her week-long discussion of "The Making of a Best-Seller." Looks like she's hit on the secret: her guests are Jackie Susann ("Once Is Not Enough," "The Love Machine," and "Valley of the Dolls" author) and Dr. Alex Comfort ("The Joy of Sex.") (Channel 25)

8 p.m.—For all you loyalist freaks, ETV presents a documentary on the public and private lives of the British Royal Family. A little primer for Wednesday's wedding. (Channel 35, ETV)

9 p.m.—Bobby Douglas and the Chicago Bears take on Howard Cosell and the Kansas City Chiefs on Monday Night Football. (Channel 25)

9 p.m.—Movie. "Barefoot in the Park," with Robert Redford and Jane Fonda. Neil Simon's play about newlyweds stuck with a fifth-floor Greenwich Village walk-up apartment is really funny and heavyweight competition for Howie and Don. (Channel 10)

Tuesday, November 13

10 a.m.—Not for Women Only. Yesterday's guests are still here, joined by Kurt Vonnegut, Jr. (Channel 25) If you've never seen Billy Pilgrim in the flesh, here's your chance...

10 p.m.—Special. "The Blue Knight." William Holden stars as a 20-year veteran cop in this adaptation from Joseph Wambaugh's novel. The four-part show, which if it is as good as the bestseller, will continue in this time slot through Friday. (Channel 10)

11:30 p.m.—Movie. "Heaven With A Gun." With Glenn Ford as a gunslinger turned Godslinger. A trivia note here: Glenn Ford has worn the same pair of boots in every western (19 of 'em) he's ever made. Bet they smell gooooood. (Channel 19)

Wednesday, November 14

9 a.m.—Today in Carolina. Following the Today program's three hours of coverage of the British Family's royal wedding, Joe and JIm will host Pam Inabinet, former Miss South Carolina. (Channel 10)

9 a.m.—Second Cup of Coffee. Mike O'Donnell of the Irvin - Fuller Theatre chain will discuss his special fall movies. (Channel 19)

12 a.m.—Movie. "Please Don't Eat the Daisies." (1960) Doris Day and David Niven star in this comedy. It's well-done and hysterical—unlike so many of the Constant Virgin's other movies. (Channel 19)

Thursday, November 15

9 a.m.—Today in Carolina. A display of jade jewelry. (Channel 10)

9 a.m.—Second Cup of Coffee. Teresa Lasser is the guest. Ms. Lasser wrote REACH TO RECOVERY, a book about her problems after having breast surgery. Backed by the American Cancer Society, she has founded a national organization called Reach to Recovery to assist and advise women who are having or have had breast surgery. (Channel 19)

10 p.m.—Bill Moyers' Journal. Reporter Moyers focuses on Oregon's rapid growth and attempts to discourage over-development and over-population. (Channel 35, ETV)

Friday, November 16

9 a.m.—Today in Carolina. Reporter Bill Chapman discusses diseases which strike the black community, with film clips and info from his recent evening news series on the subject. (Channel 10)

9 a.m.—Second Cup of Coffee. Ron Barkoot, local karate expert, discusses the art. (Channel 19)

8:30 p.m.—SPECIAL. The Sammy Davis, Jr. Show. When he's not hugging somebody, he's not bad. Davis looks back on his 45 years in show business—the best of the lot, a "Porgy and Bess" medley. It's an excellent show. (Channel 10)

9 p.m.—Movie. "Escape From the Planet of the Apes." Third in the series, the title should tell you all you need or want to know. (Channel 19)

10 p.m.—For a serious Friday night discussion, take a look at the Advocates. They're discussing whether or not to strip mine, and whether it is a practical solution to the energy crisis. (Channel 35, ETV)

11:30 p.m.—Movie. "The Creeping Flesh." It's a recenthorror flick from England. Not bad if you get your mind set on it. (Channel 19)

1 a.m.—Midnight Special. Weird English rock superstar David Bowie makes his American television debut, taped from London. Guests include Mick Jagger's former love, Marianne Faithfull and Carmen and the Troggs. (Channel 10)

lectures

The Decorative Arts and Architecture Synposium starts on Tuesday, November 13 at 2:00 p.m. It is co-sponsored by the Columbia Art Museum and an organization called "One Thousand Gervais." The cost is $25 per person for the series. If you have some spare cash and an interest in the subject, contact the Columbia Art Museum for details. All of the lectures will take place at the Museum, which is located at the corner of Senate and Bull Streets downtown. The roster includes:

Tuesday, November 13 features MASTERPIECES OF AMERICANA IN THE DIPLOMATIC RECEPTION ROOMS OF THE DEPARTMENT OF STATE and DRAYTON HALL, A PRESERVATION OPPORTUNITY FOR SOUTH CAROLINA. For the former lecture, the presentation is by Clement E. Conger of the State Department's Fine Arts Commission, and the latter will be presented by Ms. Frances R. Edmunds, President of the Charleston Historical Foundation.

On Wednesday, Mr. Conger will present THE WHITE HOUSE TODAY. Also on Wednesday is THE GREAT HOUSES OF EUROPE SERIES by Isola Sherrard Hartness of the One Thousand Gervais and HOLIDAY ARRANGEMENTS IN ANTIQUES by Christian Hieneman, lecturer to the National Federation of Garden clubs. Also by Heineman is HOLIDAY ARRANGEMENTS IN CANTON CHINA on the same day.

At 10:00 on Thursday, THE FRENCH CHAIR IN THE EIGHTEENTH CENTURY will be presented by Mr. Carl C. Dauterman of the Metropolitan Museum of Art in New York City. He will also present SEVRES, THE PORCELAIN OF KINGS on the same day.

specials

THE COLONIAL CUP will be with us again in November 17, featuring the Colonial Cup $100,000 International Steeplechase which brings together the best in the US with horses from abroad. To date there has been competition from eight foreign countries. The race is run over a special course covering two miles, six and one-half furlongs with eighteen jumps, none of which is repeated. If you're interesting in seeing and being seen, drinking and fooling around, and occasionally giving a horse the eye, contact The Colonial Cup, Camden, S. C. 29020 or phone 432-6513.

theatre

NIGHT WATCH begins its two-week run at Town Theatre on November 9. Bette Herring, a veteran Columbia performer, stars as the neurotic widow who sees corpses on cold, windy nights. Call the theatre box office for times and prices.